

# **Art(s) & Cultural Heritage Futures**

Orientations for Fjordbyen Lier och Drammen, OsloMet

## **Andrew Gryf Paterson**

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## Art(s) & Cultural Heritage Futures

Personal practice-led/based introductions

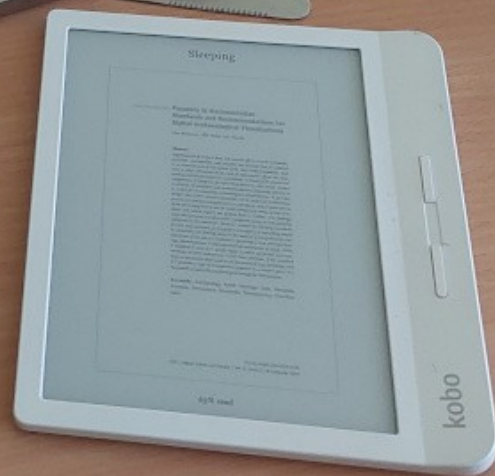
**Artist-organisational processes** (workshops, festivals, creating temporary participatory communities around shared cultural work) in which I was engaged in & exploring, those..

- \* which are **dialogical, durational, event-specific, site-specific, community-specific.**
- \* where the organisation, conversation and presentation/performance happens **over time.**
- \* which involve a **mix of initiators, participants and audience(s).**
- \* which involve a **mix of working, collaborative, and personal relations, being together.**
- \* which **involve stories - and the 'passing on' - telling of them**
- \* which combine mediated, remote and direct interactions between people.
- \* Later: **hybrid arts** (art-science, ecological or sustainability cultural activism)

I wished to describe them as having **out-comes and goings**, rather than results.

I have also consistently expressed since my interest: **what is left behind from being t/here, The fragments, the left-overs and residue of agency..**







# **Art(s) & Cultural Heritage Futures**

Personal practice-led/based influences

## **Assemblage, collage, poetic juxtapositions**

(Seitz, 1961; Waldman, 1992; Marcus & Saka, 2006; Nail, 2017;)

## **Open source culture, cultural orgs & festivals, D.I.Y.→D.I.W.O.**

(Halonen, 2007; Goriunova, 2011; Garrett, 2012, Catlow & Garrett, 2019)

- open collaborative processes, 'forks' in activity, iterations of practice

## **Interdisciplinarity, Transdisciplinarity & "Undisciplinarity"**

(Marshall & Bleecker, 2010; Rodgers & Bremner, 2013)

**in art & design practice, understandings** in at least 2 disciplinary compencies,

- **Inter-** one is primary / **Trans-** neither primary

\* **Un-** "An understanding is demonstrated that purposely blurs distinctions  
& has shifted from being 'discipline-based' to 'issue or project-based,'

an ability to mash together jumbled ideas and methods from a number  
of different, distinct disciplinary practices that can be brought together  
to create new unexpected ways of working and new projects.

Displays an 'anything goes' mindset that is not inhibited by well-  
confirmed theories or established working practices."

## **Hybrid Art(s) & Post-media**

(Ars Electronica category; RIXC's Acoustic Space Journal series)



# Art(s) & Cultural Heritage Futures

Personal practice-led/based influences

## Boundary objects

(Star & Griesemer, 1989; Trompette & Vinck, 2009)

“The boundary object is ‘multiple’: abstract and concrete, general and specific, conventional and user-adapted, material and conceptual (a database, a protocol).

It is a partial and temporary bridge which is fairly unstructured when used jointly and highly structured when used within one of the worlds involved. It has different meanings in the different worlds, but those meanings are sufficiently structured to be recognised by the other. **Actors in these social worlds** can, **thanks to the boundary object, negotiate their differences and establish agreement on their respective points of view.**”

Revisiting Star & Griesemer..

With POV of knowledge management & associated communities of actors, “Etienne Wenger (2000) specifies that the notion of boundary object can be broken down into 4 dimensions:

- \* **Abstraction:** It facilitates dialogue between worlds
- \* **Multi-tasking:** Several activities or practices are possible
- \* **Modularity:** Different parts of the object can serve as a basis for dialogue between actors
- \* **Standardisation of the information contained in the object:** Rendering the information interpretable.” (2009)

**Site, Data & metadata, Event, Timeline, Artefact, Fieldwork, Story/Narrative,**



### 'Situated Kitchen

(Haraway, 1991) that surround

hones attention, via a deep fryi

framework of the practice, that o

one's home to make experimental a

local dish, or recipe on how to make it. It

in association with others, to the broader

and the conception of everyday life use of

research.

1. Kitchen Lab as a practice is described by as a (material & chemical, cellular) open lab developed around everyday kitchen practices that such practices as wild-plant foraging actions from cuisine and cooking knives, boiling with water, frying machines. I may cooperate with non-human agents by bacteria, such as *lacto-bacillus*, which produces the sour flavor or sauerkraut. Such activity, summarised as home traditions, economic take place beyond the typical kitchen -situated ambition to prepare, cook, ate and share with persons you might live together with in presence, online, or indeed online. This may involve tools from other spheres of practice, such as the office, a media lab, creative industrial processes, such as advertising or media art and design, food science or biological laboratories. Culture may be incubated and grown (such as cellulose), and specific substances such as Agar-Agar maybe be used in different maker or research spaces, as well as across various global human cultures.

2 The Kitchen as a laboratory is not a new concept, but is often seen Ubbink, & van der Linden, 2013) within the context of food science engages with many issues surrounding the food industry, such as sustainability issues, labour and so on, as reviewed by Denisa Kira there has been a widespread popularisation in the West also of





# Art(s) & Cultural Heritage Futures

## Personal practice-led/based introductions

### Ongoing: Kitchen Lab (2016- )

**"Everyday kitchen practices have long cultural heritage traditions, and combined with experimental DIY and networked Do-It-With-Others, contemporary bioart and hybrid artists contribute to a long history of inspiration in relation to food, such as the Eat Art movement from the 1960s onwards.**

Over the past 5 years, I have been exploring the idea of **'kitchen lab' as a blend of home and professional experimental workspace** in the context of contemporary & participatory maker arts, and **explored different methods to share experiences and documentations, including zines, social media, and autoethnographic writing in related to my research."**

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# Art(s) & Cultural Heritage Futures

## Personal practice-led/based introductions

### Kitchen labs: Spilling one's guts / Deep fry together

Process: Kitchen Lab (2015-2020), Taipei (TW), Aizpute & Art Research Lab, Liepāja University, Liepāja (LV); 'Planet B' Exhibition Residency, NRW-Forum, Düsseldorf (DE); 'Ferment Lab Strasbourg', Le Shadok Centre for Digital Culture, Strasbourg (FR), Helsinki (FI)

Ref (peer-reviewed): Paterson, A. G. (2021). Kitchen labs: Spilling one's guts / Deep fry together. Accepted September 2020 as full paper to 'Art of Research' Symposium, Helsinki, 3-4.12.2020, published in Research in Art & Education Journal: <https://researtsedu.com/2021-february-1>

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# Art(s) & Cultural Heritage Futures

Personal practice-led/based introductions

## Reflections on Soil Present(s), Past(s), Future(s)

Process: Changing Weathers project & iWeek International Media Arts Festival (2015), Liepāja University, Liepāja (LV).

Ref (edited): Paterson, A. G. (2016). 'Reflections on Soil Present(s), Past(s), Future(s)', In Rasa Smite, Armin Medosch, Kerstin Mey, Raitis Smits (eds.), *Acoustic Space #14: Open Fields*, Peer-reviewed Journal for Transdisciplinary Research on Art, Science, Technology and Society, Riga-Liepāja: RIXC-MPLab.

Project url: <http://www.changingweathers.net>









## Art(s) & Cultural Heritage Futures

Personal practice-led/based introductions

### Deep Fry Club (08.-10.2021)

During the artist-research residency at Sodas2123 Culture Centre (Vilnius, LT), I planned a weekly 'deep fry club' **“that connected to local and trans-local cultural/culinary traditions; investigating food making and science around fats and frying, with practices of archiving and memory-making.**

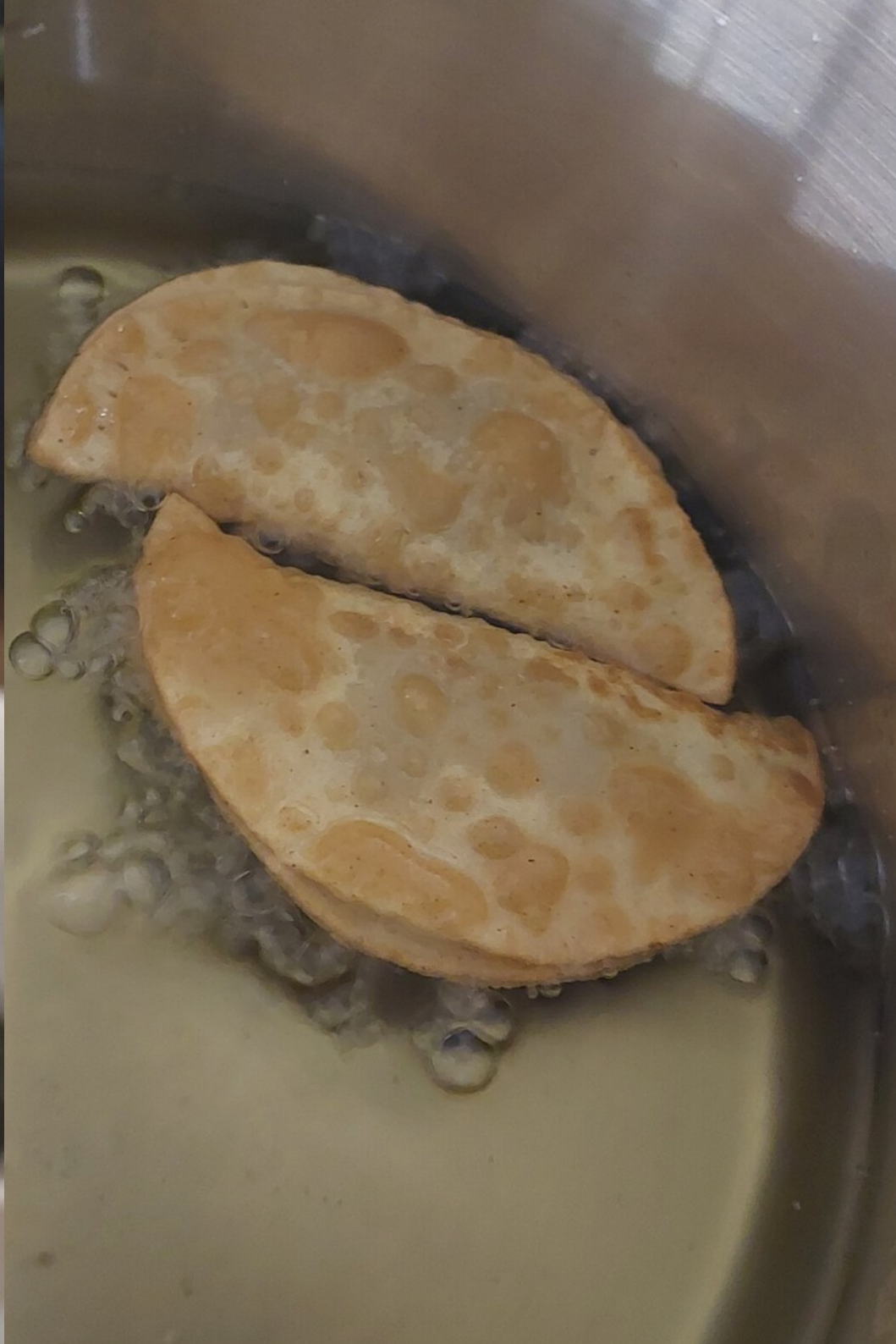
**The crisp encapsulation of vegetables or other items in batter after being dropped in hot oil was hoped to tease out spoken and unspoken delicacies about heat, transformation, bodies, artefacts and the act of remembering or forgetting.”**













Deep Fry Club featuring DJ Black Fanfare (Demetrio Castellucci) – Rasų radijas - Brave

rasuradijas.lt/deep-fry-club-ir-dj-black-fanfare-demetrio-castellucci/?lang=en

Deep Fry Club featuring DJ Black Fanfare

by Rasų Radijas

10:57

44:29

Tracklist:

Bolten M – El Heredero

Tipper – Gulch

Thomas Brinkmann – 0100

Clayton Cameron – Drum Brushes Solo

Max Roach – Drum Brushes Solo

Filmmaker – Bionic Program

DJ Die Soon – Monopolize

Wishmountain – Crisps

Depeche Mode – Dream on (Kid606 Mix)

Eno Moebius Roedelius – Oil

Qebrus – Smell this pic

Xanopticon – Nemeti

Amon Tobin – Verbal (Prefuse 73 Dipped Escalade mix)

Deep Fry Club' featuring DJ Black Fanfare (Demetrio Castellucci)

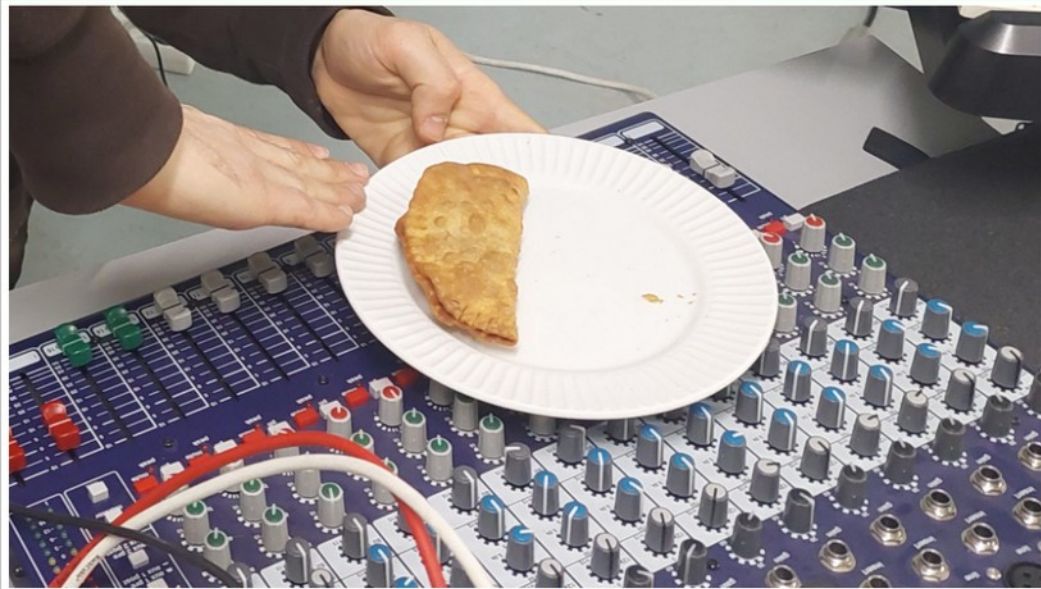
15 November, 20:00-21:00

Andrew Gryf Paterson's artist residency work Deep Fry Club at SODAS 2123 during mid-August to mid-October in Vilnius will be presented on Rasų radijas (Rasos Radio) with music mix by DJ Black Fanfare (Demetrio Castellucci) on 15 November at 20.00.

Everyday kitchen practices have long cultural heritage traditions, and combined with experimental DIY and networked Do-It-With-Others, contemporary bioart and hybrid artists contribute to a long history of inspiration in relation to food, such as the Eat Art movement from the 1960s onwards. Over the past 5 years, Paterson has been exploring the idea of 'kitchen lab' as a blend of home and professional experimental workspace in the context of contemporary & participatory maker arts, and explored different methods to share experiences and documentations, including zines, social media, and autoethnographic writing in related to his research.

During the residency at SODAS 2123, Paterson planned weekly 'deep fry club' that connected to local and trans-local cultural/culinary traditions; investigating food making and science around fats and frying, with practices of archiving and memory-making. The crisp encapsulation of vegetables or other items in batter after being dropped in hot oil was hoped to tease out spoken and unspoken delicacies about heat, transformation, bodies, artefacts and the act of remembering or forgetting.

This occasion offers the opportunity to engage with 'the making of', listen to pre-recorded spoken word samples amplified in Alt Lab reflecting the research process, while also potentially assembling a deep fried meme that can be crisped in hot oil and eaten.



Deep Fry Club' featuring DJ Black Fanfare (Demetrio Castellucci)

<https://archive.org/details/agryfp-2021-deep-fry-club-black-fanfare-mix-rasu-radijas-vilnius>



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RENEWABLE FUTURES, ISSUE 3 / ACOUSTIC SPACE, VOLUME 18



# Oslofjord Ecologies

Artistic Research  
on Environmental and  
Social Sustainability

Edited by Kristin Bergaust, Rasa Smite and Daina Silina



## Art(s) & Cultural Heritage Futures

Artistic methods and ways

### **Artistic methods and ways of engaging with the environment:**

“I observed that methods in aesthetic action and thinking might be as valuable in transdisciplinary communication as the artworks themselves.”

Referring to Sacha Kagan (2012):

**Art(s) “has the potential to be the active process of interdependence between different dimensions of human crisis that draws us into the search for pathways to a post-fossil fuel age, and on to a new era of human development based on the aesthetics of sustainability”**

Bergaust suggested 4 artistic strands of sensibilities which intersect:

**Materiality; Sensory experience; Performative practice**  
and **Construction of narratives.**

Ref: Bergaust, K. (2020). How to Set the Table for Collaborations: Artististic Sensibilities and Methods, In Kristin Bergaust, Rasa Smite and Daina Silina (eds.), *Oslofjord Ecologies: Artistic Research on Environmental and Social Sustainability*. Riga/Oslo: RIXC/OlsoMet.



## Art(s) & Cultural Heritage Futures

Artistic methods and ways

### Construction of Narratives:

“[E]ntails practices of assembling and appropriating material.. ‘The archive, as distinct from a collection or library, constitutes a repository or ordered system of documents and records, both verbal and visual, that is the foundation from which history is written.’ (Merewether, 2006)”

Art(s) draws upon archival material and also produces them..

**”[F]ound yet constructed, factual yet fictive, public yet private.** (Foster, 2004).”

**“[H]istorical and cultural documents and items may be sources of information as well as material for artistic appropriation and storytelling.”**

Ref: Bergaust, K. (2020). How to Set the Table for Collaborations: Artististic Sensibilities and Methods, In Kristin Bergaust, Rasa Smite and Daina Silina (eds.), Oslofjord Ecologies: Artistic Research on Environmental and Social Sustainability. Riga/Oslo: RIXC/OlsoMet.



## **Art(s) & Cultural Heritage Futures**

Artistic methods and ways

### **Construction of Narratives:**

**“In view of an uncertain time ahead, the narrative may also be a way to suggest a different future or imagine alternative solutions. The narrative strategy might also enhance, empower and give voice to living beings that are otherwise without a voice”**

“Donna Haraway’s term *sympoiesis*, or ‘making-with’.. Informed by developmental biology as well as conflicted indigenous life practices and contemporary art.. Creative entanglement and interdependencies between all beings..

**‘We relate, know, think, world, and tell stories through and with other stories, worlds, knowledges, thinkings, yearnings. So do all the other critters of Terra, in all our bumptious diversity and category-breaking speculations and knottings.’**  
(Haraway, 2016).

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# Art(s) & Cultural Heritage Futures

## Forms of heritage

Cultural heritage:

**Inherited artefacts, attributes and systems from a particular locale, group or society that are passed on from past generations, maintained through actions in the present, and given over for the benefit of future generations.**

However, what is considered valuable or heritage can change over time, compete with and have different meaning for different stakeholders.



# Art(s) & Cultural Heritage Futures

## Forms of heritage

Traditionally three forms of heritage to consider here:

- **Tangible** Culture (buildings, monuments, landscapes, books, artifacts, art)

- **Intangible** Culture

*“Intangible cultural heritage is the practices, expressions, knowledge and skills that communities, groups and sometimes individuals recognise as part of their cultural heritage. Also called living cultural heritage, it is usually expressed in one of the following forms: oral traditions; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship.” (UNESCO)*

- **Natural heritage** (ecosystem and biodiversity)

  - **Biotic contributions** (living things that make up an ecosystem)

  - **Abiotic contributions** (non-living factors, eg. water, light, radiation, temperature, humidity, atmosphere, soil, stone)

Ref: UNESCO World Heritage Centre, <https://whc.unesco.org/>

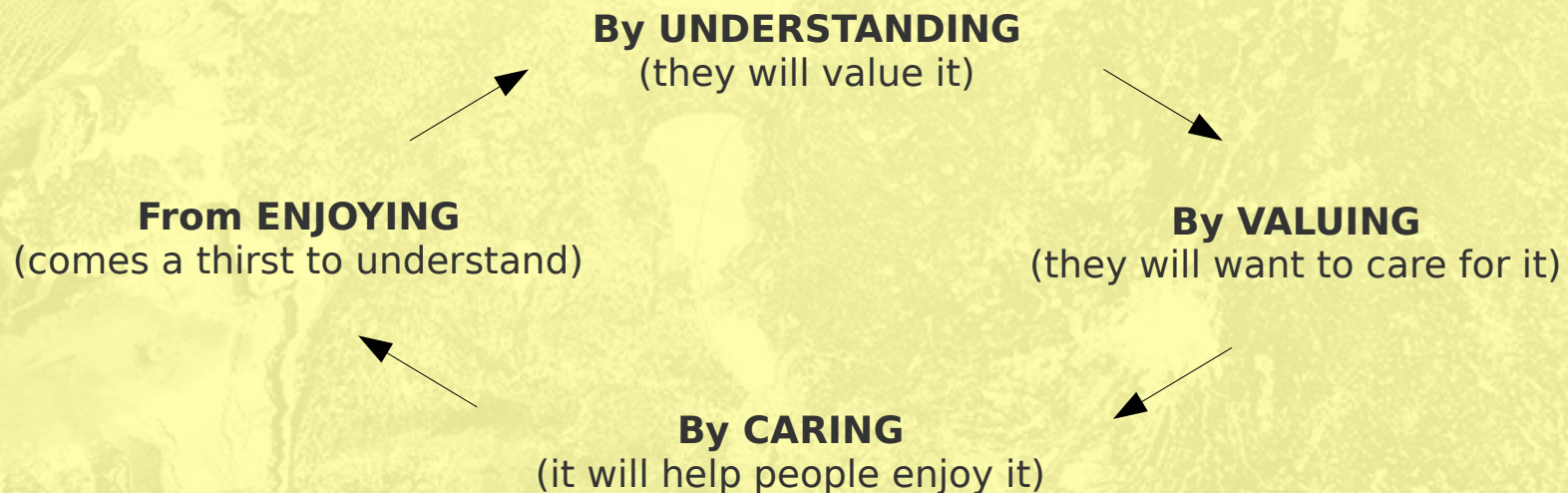


# Art(s) & Cultural Heritage Futures

## Heritage Cycle

Cultural heritage focuses our attention on the care and concern for the material and immaterial things that humans share in our environment, and the passing on of life-ways.

It is sensitive to the sustainability of cultures and practices of value over a longer duration of time. Conservation and stewardship provide ethics of responsible planning and management of resources, accepting or assigning responsibility to shepherd and safeguard the valuables of others.



Ref: Thurley, S. (2005). Into the future. Our strategy for 2005-2010. In: Conservation Bulletin [English Heritage] (49).







# **Art(s) & Cultural Heritage Futures**

Interweaves of practice-based hybrid arts

## **Artist as Organiser**

Processes participatory arts, curriculum vitae, 'eventism', storytelling

## **Artist as Researcher**

Artistic research, feminist discourses, autoethnography, fieldwork

## **Artist as Archivist**

Metadata, diagrammatic knowledge, personal vs collective systems

## **Artist as Archaeologist**

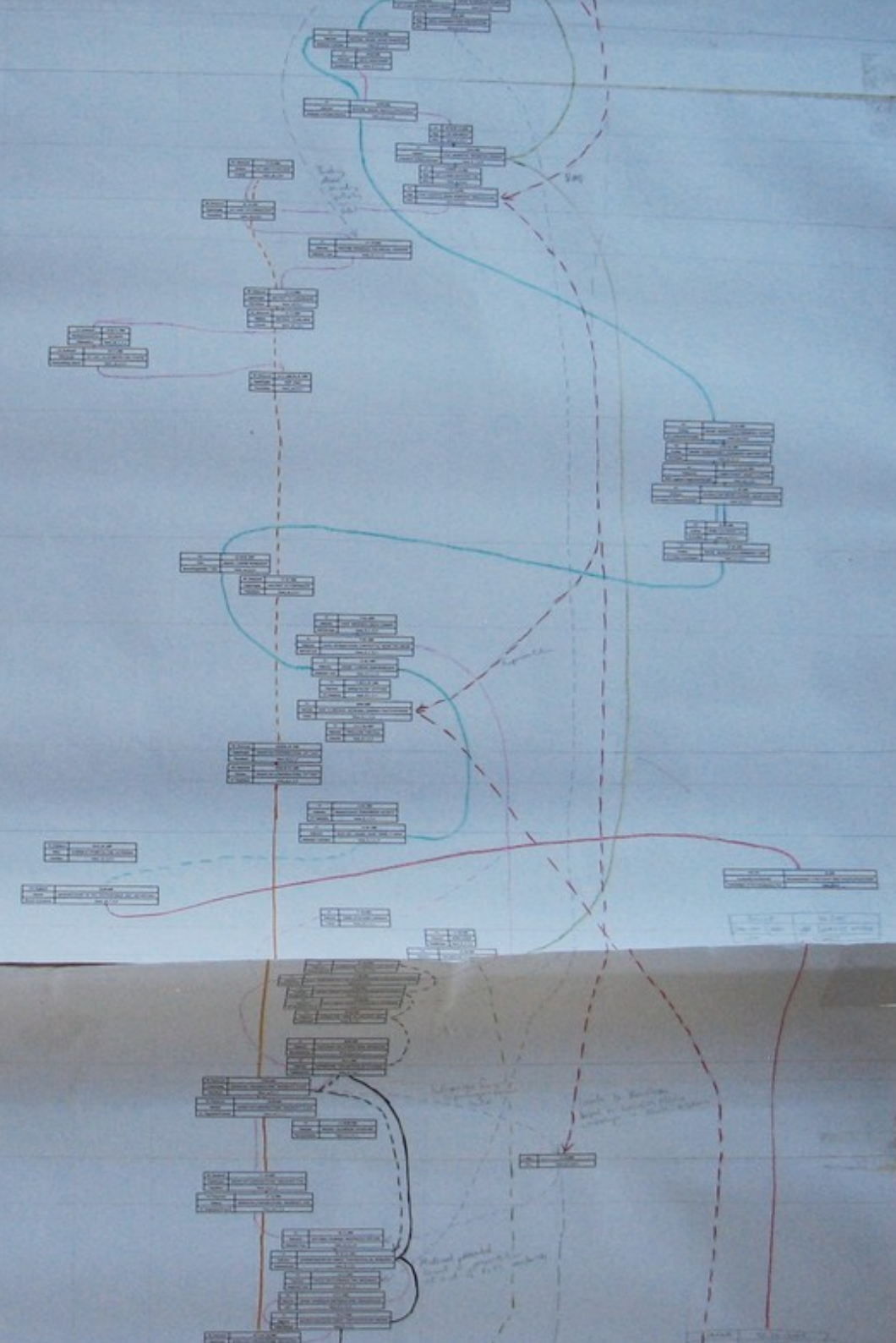
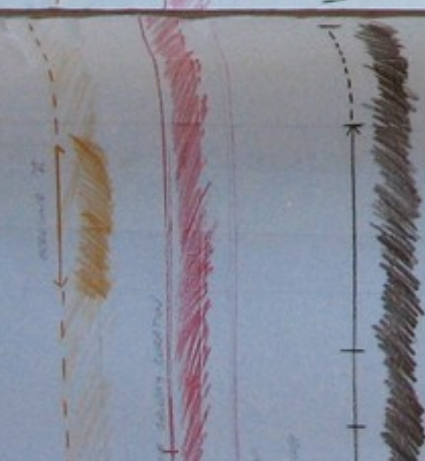
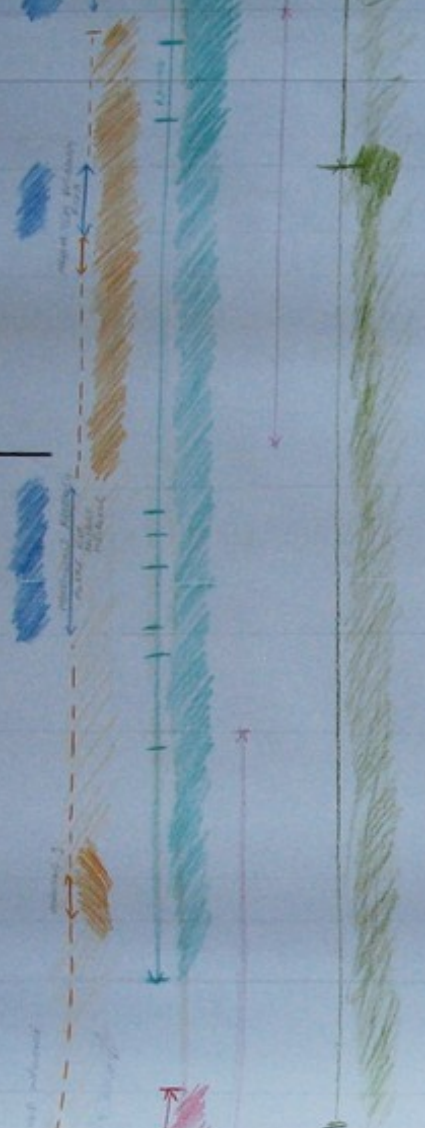
Archaeological interpretations, towards 'archaeological record maker' /interpreter

## **Artist as Activist**

For social or cultural change. Cultural Heritage Futures we want to believe in



2005





## Art(s) & Cultural Heritage Future

### Archaeologies of 'contemporary past'

"The archaeology of the recent and contemporary past—that is, the **archaeology of places and events that relate to the period of recent or living memory**—is a dynamic new field which engages critically with what it means to be 'us', with the politics of late-modernity, and with the nature, shape and relevance of archaeology as a contemporary research practice."

"A theme which was very prominent throughout Archaeologies of the Contemporary Past was that of the subaltern, and the idea that archaeology has a major role to play in **foregrounding those aspects of contemporary life at the margins which are constantly being overwritten by dominant narratives.**"

*Auto- biography → Auto- ethnography → Auto- archaeologies*

"consideration of the **archaeology of the sort of 'everyday' space with which we might all be familiar... We might consider this to be a sort of 'auto-archaeology' in its particular focus on the space in which the author had worked.**"

Harrison, R. and Schofield, J. (2009). Archaeo-ethnography, auto-archaeology: Introducing archaeologies of the contemporary past. *Archaeologies*, 5(2), pp. 185–209.  
<http://oro.open.ac.uk/18343/>

Buchli, V. and Lucas, G. (eds) (2001) *Archaeologies of the contemporary past*, Routledge, London and New York, pp. 3-18.



# Art(s) & Cultural Heritage Futures

Archaeologies of contemporary past / *in* or *of* the present?

## Motivations: Autoethnographical → autoarchaeological?

- \* Research on practice with contextual meta-data & reflection in creating narratives
- \* **Understand better one's own practice, operating environment, sources, influences**
- \* **Consider material and digital/media archeological analysis approaches**
- \* 'Reclaim' social or process-based cultural practices often written about by art historians, art critics or curators, rather than the initiators, producers and participants within the process.

## In relation to Digital humanities..

- \* Develop online-offline **spatio-temporal interpretation 'tools'** (for practitioners and researchers who work with people/event-based processes and related contextual artefacts).
- \* **Explore (research) bridges between practices** of socially-engaged artists, designers and activists and social science researchers/units, humanities
- \* **Present example of 'reclaiming' control over pervasive personal data-recording systems and the data produced by them, 'small data', 'quantified self'**
- \* Make case of the importance to tackle this data independent of the tools and devices which created it, to gain new non-technological perspectives and meanings.



# Art(s) & Cultural Heritage Futures

## The archaeological record

Linda Patrik's (1985) Five meanings of the archaeological record

(with insert notes according to Lucas (2012):

### 1. Past Objects & Events (systemic context)

the material cultural context in which past events and/or processes occurred

### 2. Material deposits (layers, stratigraphy)

### 3. Material remains (objects, deposits, assemblages)

the material deposits & remains left behind by these past processes

### 4. Archaeological sample (excavated area, retrieved finds)

the part of these recovered by archaeology (ie. samples) from fieldwork, excavation

### 5. Archaeological record (archives, publications)

the record archaeologists themselves create of these remains (e.g. archives, reports)

the textual record encodes and narrates the past-present

Ref: Lucas, G. (2012). *Understanding the archaeological record*, Cambridge UK: Cambridge University Press | Patrik, L. (1985). Is there an archaeological record?, In Michael B. Schiffer (ed.), *Advances in Archaeological Method and Theory*, Vol. 8. pp.27-62



# **Art(s) & Cultural Heritage Futures**

Imagining an archaeological record in the future..

Linda Patrik's (1985) Five meanings of the archaeological record

(with own speculative imaginations inbetween)

## **1. Past-Present-Future Objects & Events (systemic context)**

Narratives & pervasive media recording that increasingly surrounds all our activities?

## **2. Material deposits (layers, stratigraphy)**

## **3. Material remains (objects, deposits, assemblages)**

Artefacts, digital footprint, reconstructed events left behind by these past processes?

## **4. Archaeological sample (excavated area, retrieved finds)**

Cultural autoarchaeological/personal analysis from fieldwork, investigations

## **5. Archaeological record (archives, publications)**

Speculative record that present & future residents create from these remains

(e.g. archives, reports)

the textual record encodes and narrates the past-present-future





Project url: <https://ruusu-marja-vr.glitch.me/>



## Art(s) & Cultural Heritage Future

Archaeologies *in* or *of* the present, towards possible futures

The archaeologist of the contemporary (maybe like fieldwork of a home area):

- \* **“Making the familiar ‘unfamiliar’.. distancing the observer from their own material world”**
- \* **“Closing the distance between past and present.. more accessible, egalitarian”**
- \* **“Recovering lost, subaltern voices”**

Archaeologists of the contemporary past

**“draw attention to the work of the present in the production of the past”**

Ref: Harrison, R. (2011). Surface assemblages. Towards an archaeology in and of the present. Archaeological Dialogues 18(2), 141-161. doi:10.1017/S1380203811000195



## Art(s) & Cultural Heritage Future

Archaeologies *in* or *of* the present, towards possible futures

“The simultaneous push-pull *of* and *with* the past is a symptom of archaeology’s investment in the modernist trope of archaeology-as-excavation, and the modernist metaphor of excavation-as-investigation, alongside its construction as a discipline which is concerned with the abandoned, the disused and the dead. **I suggest that is only by moving away from the trope of archaeology-as-excavation and towards an alternative metaphor of archaeology-as-surface-survey and as process of assembling/reassembling that we will be able to move forward in developing a viable archaeology in and of the present.** This has important implications not only for the archaeology of the present, but for archaeology in all of its forms, as it would involve **a fundamental reorientation of archaeology away from the past and towards the present and future** which would see it forgo its search for origins to focus instead on the present and only subsequently on the circumstances in which the past intervenes with it.”

**Towards “an archaeology of everyday presents and possible futures”**

Ref: Harrison, R. (2011). Surface assemblages. Towards an archaeology in and of the present. Archaeological Dialogues 18(2), 141-161. doi:10.1017/S1380203811000195



## Art(s) & Cultural Heritage Future

Archaeologies *in* or *of* the present, towards possible futures

Thinking about the present as a **surface** - “a physical stratum that contains not only the present but all its physical and imagined pasts combined”

“While excavation is perhaps the best known as a metaphor for archaeological investigation, surface survey has always played an important role in the discipline.

Field walking, surface site distribution mapping and aerial reconnaissance have played an equally important role alongside excavation in the production of archaeological knowledge.

**If we begin to think of the surface as a metaphor for an unconstituted present, a space in which the past, present and future are combined and are still in the process of *becoming*, archaeological surface survey emerges as an allegory for a creative engagement with the present and the spaces in which the past intervenes with it.”**

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## Art(s) & Cultural Heritage Future

Archaeologies *in* or *of* the present, towards possible futures

“An archaeology of the surface.. becomes a study of assemblages of humans and non-humans which are the product of a series of historical processes by which they are jumbled together in the present..

[It] recognises the heterogeneity of the collectives, the fact that **they represent multiple, palimpsest pasts and have implicit within them multiple potential futures**, and flattens not only our perception of stratigraphic depth, but also the common practice of giving priority to humans over non-humans in these collectives.

**To study surface assemblages in the present means to recognize the agency of humans, non-humans and collectives themselves as charged with latent potential, as generative of the new pasts and futures in the present.”**

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## Art(s) & Cultural Heritage Future

Archaeologies *in* or *of* the present, towards possible futures

Already in late 1970s/early 1980s it was proposed in material culture studies, for the development of an archaeology of contemporary material culture, where “**archaeology should be defined as the study of ‘the interaction between material culture and human behaviour or ideas, regardless of time or space’** (Rathje, 1979)

[Rathje] “anticipated that the ‘archaeology of today’ could make contributions to the teaching and testing of archaeological principles and to the development of models that relate to our own society to past societies.

Further, **it should be seen as a sort of ‘rescue archaeology’ of contemporary life, helping to address what might become future gaps in knowledge as the material and archaeological record of contemporary life is being destroyed around us.”**

Ref: Harrison, R. (2011). Surface assemblages. Towards an archaeology in and of the present. *Archaeological Dialogues* 18(2), 141-161. doi:10.1017/S1380203811000195





Manager

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Fjordbyen  
LIER OG DRAMMEN

PRESSE | KONTAKT OSS

FJORDBYEN | BOLIG | NÆRING | HELSEBYDEL | MILJØ | AKTUELT





# **Art(s) & Cultural Heritage Futures**

Orientations for Fjordbyen Lier och Drammen, OlsoMet

**Tirsdag/Tuesday 19.10.2021**

## **0930-1045: Introductions**

Presentation by guest teacher artist-researcher Andrew Gryf Paterson

- Personal background, practice-led research, artistic methods,
- Heritage perspectives
- Archaeologies (of and in the present, possible futures): 'Surface survey'
- Questions & introduction circle of students

**1100-1200:** Investigating 'Fjordbyen Lier og Drammen' website & other site-related materials

**1300-1400:** Group discussion with students

- Discussion about the context of Fjordbyen planning & developmental time-frames



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**Onsdag/Wednesday 20.10.2021**

## **0930-1130: Preparations for field trip**

- Looking at proposed routes
- 'Inefficient mapping'
- 'Pluri-temporal attention'
- Media-note taking

**Actually..**

**1000-1500: Bus Trip to Lier**



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### **Torsdag/Thursday 21.10.2021**

#### **Expedition Day 1 in Lier, various locations guided by Nina Guzman Toft**

**0930-1630:** in Lier 11-15 / 4hrs

Huseby Gravesites; Linnesstranda bird sanctuary; Gilhusodden Frimoråde; Gilhus Gård farm;

Store Gilhuus Gård – property that Lier commune recently bought and included in the Fjordbyen areas- possible new social and cultural arena

Gilhusbukta – annleggsområde Fjordbyen

### **Fredag/Friday 22.10.2021**

#### **Expedition Day 2 in Lier, various locations**

**0930-1630:** In Lier 11-15 / 4hrs

Tømmerterminal og industriområdet Lierstranda; Fjordbyens første kunstverk – odden;

Byggeområdet for nye sykehus i sørøst Norge og Drammen Helsepark; Fjordparken – sti til Drammen





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**Mandag/Monday 25.10.2021**

**1315-1515:** Last day meeting & reflection; Present work to read/listen to.



# **Art(s) & Cultural Heritage Futures**

Artistic methods and ways

**Gathering references & examples of interesting processes or projects..**

Etherpad: <http://pad.ouvaton.coop/arts-cultural-heritage-futures-fjordbyen>

















ARTIALET

2. etasje

Lier bibliotek  
Lierbyen legesenter  
Kultur og frid  
Lier kirkelege fellesråd











Fjordbyen  
LIFE OF DREAMS



















FREDET KULTURMINNE

## St. Hallvards kilde

**St.** Hallvards kilde er angivelig en hellig kilde. Fram til det 19. århundre valfartet folk, og spesielt pilgrimner, til kilden for å drikke av dets vann. Vannet ble antatt å være helse- og frelsebringende. Også i dag besøkes kilden av troende. Kilden er et naturlig oppspring som ligger i kanten av et av Lierelvas gamle elveleier.

St. Hallvard, født ca. 1020, døde ifølge legenden 15. mai 1043. Denne dagen har fått navnene Hallvardsok, Hallvardsmesse og St. Hallvards dag. Hendelsen er avmerket på primstaven med en møllestein.

Ved 950-årsdagen for St. Hallvards død i 1993 ble det satt ned en møllestein ved kilden. Steinen er et av St. Hallvards attributter og symboliserer historien knyttet til hans helgengjerning. St. Hallvards kilde ble i 2004 restaurert med ny innvendig ramme og steinsetting rundt.

### Legenden om St. Hallvard

«...drept av venner mens han verget en fiende» skrev historikeren og presten Adam av Bremen på 1000-tallet e.Kr.

Hallvard Vebjørnsson utmerket seg allerede som ung med gudfryktighet og god oppførsel. Han var storbondesønn og slektning av Olav den hellige. Under en handelsreise på Gotland ble det spådd en framtid preget av stordåd, og at hans liv skulle få en usedvanlig ende. En maldag i 1043 gikk Hallvard ned til stranden ved Huseby for å ro over fjorden. Idet han løste båten kom det en gravid kvinne løpende. Hun bønnfalte Hallvard om hjelp og fikk skyss med båten. De ble forfulgt av to menn som beskyldte kvinnen for å ha stjålet fra gården deres, og de ville derfor drepe henne. Hallvard mente kvinnen skulle få bevise sin uskyld, og han tilbød seg å betale bøtene dersom hun var skyldig. Dette gikk mennene ikke med på, og de skjøt en pil gjennom brystet på Hallvard. Han fikk en møllestein rundt halsen, og ble senket i fjorden. Kvinnen ble drept, og begravet på stranden.

Etter en tid fløt Hallvards kropp opp igjen, fortsatt med steinen festet til seg. Liket drev i land ved stranden nær Huseby. På dette stedet sprang det fram en kilde, og underlige ting begynte å skje: Vidjesenen som steinen var festet i begynte å spire. Velduft og et himmelsk lys la seg over området.



St. Hallvards kilde illustrert av Hege Vatnaland.

### ENGLISH

Hallvard Vebjørnsson was born at Huseby around 1020. In 1043 Hallvard helped a young pregnant woman, suspected of theft, who was being pursued by two men. These men killed the woman and Hallvard. Hallvard's body was attached to a large mill stone and thrown in the Drammenfjord. After some time the body rose to the surface still attached to the stone. Hallvard was buried at Huseby where strange things began to take place. A heavenly light was seen over his grave and a sweet scent emerged from it. A fountain appeared on the beach where his body was found. Sick and disabled people sought the source which later became known as "St. Hallvard's Well".



Link til dronefilm produsert av Viken fylkeskommune.



Lier kommune





**H**allvard vokste opp i rike kår her på Huseby. Faren Vebjørn var storbonde og handelsmann. Moren Thorny var trolig i slekt med Olav (den hellige) Haraldsson.

Hallvard hadde tilgang til både vin og krydder, fine klær og stekte fugler. Trolig ikke hver dag, men kanskje så sjeldent.

**H**allvard grew up in rich circumstances here at Huseby. His father was Vebjørn, a farmer and trader. His mother was Thorny, and through her Hallvard was probably related to Olav Haraldsson (Saint Olav).

Hallvard had access to luxuries like wines, spices, roast fowls and nice clothing. These were not everyday things, but still not very rare comforts.



# Handel Trade









LØK-KASSE  
5KG  
100,-  
Uspiraute!  
Hingst  
Haber

















amerikakrikkand, hubro,  
eis. Det er mulig å opp-  
revling og flere flagger-  
ed for fiskeslag fra både

orm for skade

ver form for skade,

oudt.

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der gjelder også

The reserve covers  
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hs the reserve ap-  
s rich and dense  
large number of  
of 206 species of  
es nest here. Se-



NOF Bu legger jevnlig ut informasjon om Linnestranda her: [www.nofbuskerud.net/Linnestranda](http://www.nofbuskerud.net/Linnestranda)







# Her bygges nytt sykehus i Drammen

Ferdig 2025

Oversiktsbilde av det nye sykehuset



1. Psykiatribygg, 2. Adkomstbygg med hovedinngang  
3. Poliklinikk, behandlingsbygg, sengebygg og akuttmottak

Glassgate



En glassgate binder de ulike byggene sammen,  
og kan brukes som ventareal

Hovedinngang



Hovedinngangen til sykehuset er sentralt plassert mellom de ulike  
byggene, med holdeplass for kollektivtrafikk i umiddelbar nærhet

Akuttmottak



Akuttmottak og sengebygg

Illustrasjoner: LINK Arkitektur, Rødd Arkitektur AS og Bølgeblikk

HELSE SØR-ØST

VESTRE VIKEN

























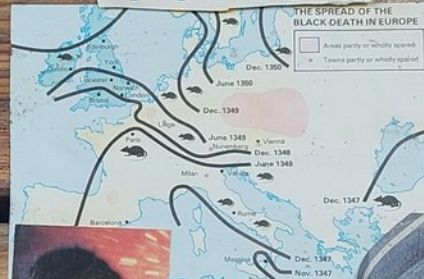








# I AM THE FUTURE



**FOR A MILLION**

ON FLOVERED SAND  
 "DOES AN ARID SUN ALONG THE DUNES WITH YOU"  
 I KISS YOU IN THE SAND  
 WE LIVE SO THAT WE LIVE BESIDE THE SLEEPY SNAKES  
 THEIR DREAM OF YOU AND ME WHEN WILL THEY EVER END  
 FOR A MILLION YEARS THEY DREAM  
 FOR A MILLION YEARS THEY DREAM  
 AND THE FOG CONCEALS AND HIDES AND EATS OUR SOULS  
 BEFORE THEY OPEN UP THEIR EYES AGAIN

**MALERIER**  
by **NINA HOLST**



**GALLERI  
NINA  
HOLST**



**GRO  
MUKTA  
HOLTER**  
[www.groholter.no](http://www.groholter.no)

(Beklager, jeg plejer ikke at runke mit øde, men mange t







# **Art(s) & Cultural Heritage Futures**

Orientations for Fjordbyen Lier och Drammen, OsloMet

## **Andrew Gryf Paterson**

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**<http://agryfp.info>**

**Fjordbyen website: <http://fjordbyenlierdrammen.no>**